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REFORMER

volumes: first "Les Komanciers Naturalistes,"* a series of papers on Balzac, Stendhal, Flaubert, Daudet, and the Goncourts, to which was added the much discussed review of contemporary novelists; secondly, "Documents Littéraires: Etudes et Portraits,"² in which will be found papers on Chateaubriand, Hugo, Musset, Gautier, George Sand, Dumas *fils*, Ste.-Beuve, contemporary poets such as Leconte de Lisle, Baudelaire, Banville, Oatulle Mendes, Diers, Anatole France, Mallanne', Herddia, Coppe"e, Bouchor, Eichepin, and Sully-Prudhomme ; and critics such as Taine, Pontmartin, Levallois, Babou, Barbey d'AureVilly, and Sarcey, with some curious notes on Buloz, the founder of the famous "ReVue des Deux-Mondes." Next there came "Le Naturalisme au Theatre," divided into two sections, theory and example; the former including papers on the special gift alleged to be necessary in all writers for the stage, on acting, costumes, scenery, government subventions, etc.; and the latter running through the whole scale of the playwright's art, tragedy, drama, comedy, vaudeville and pantomime, with selections from the many articles which Zola had written as a dramatic critic between 1876 and 1880. Finally there was a fourth volume entitled,

"Nos Auteurs Dramatiques," in which
plays by Hugo,
Augier, Dumas *fils*, Sardou, Labiche, Haldvy,
Gondinet,
Pailleron, D'Ennery, Barriere, Feuillet, and
others, were
analysed and
discussed.³

¹ Charpentier, 18mo, 338 pages. Ten copies on Dutch paper. The contents first appeared partly in the "Viestnik Yevropi," partly in "Le Voltaire."

² Charpentier, 18mo, 427 pages. Ten copies on Dutch paper. The contents of this volume also appeared originally in the "Viestnik Yevropi."

³ Both volumes mentioned above were issued by Charpentier uniform with the previous one. Dumas *Jib*, whom Zola criticised with great severity in